

CHAPTER II

REVIEW OF RELATED TO LITERATURE

This chapter is intended to discuss the review of related literature, they are translation, type of translation, untranslatability, equivalence in translation, and translation strategies.

2.1 Translation

Translation is intellectual activities which consist of transmitting the information from a source language into a target language (Solodub, 2005 in Solokovsky, 2010). In translation, the language to be translated is called as source language (SL), whilst the language to be translated into is called a target language (TL).

This action includes changing the language while still preserving the equivalence and the meaning of the original text. This is also supported by Nugroho (2016), who associates translation as an effort of finding the equivalent meaning of source language to the target language.

One of the forms of translation is song translation. Song translation is provided to help the listeners who have different languages to understand the meaning of those foreign song lyrics. In song translation, Low (2005, in Åkerström, 2010) presents that the great responsibility of translator is making the translational products singable, flexible and matched the song's rhythm and rhyme so the song can be performed by musicians.

2.1.1 Types of Translation

Jakobson (1959, in As-Safi, 2011) implies that the classification of translation is divided into two kinds namely; (1) code which consists of intralingual, interlingual and intersemiotic translation. (2) mode that consists of interpreting or translating (As-Safi, 2011 p.13-14), as explained in the following sub-chapter below.

2.1.1.1 Translation Types According to Code

Three ways of interpreting verbal signs:

1. Intralingual translation or rewording, is interpreting verbal signs by other signs in the same language. It can involve rewording or paraphrasing. For example, 'can you describe him?' become 'can you depict him?'
2. Interlingual translation or translation proper is interpreting a verbal sign by other signs from a different language. For example, Japan 'Konichiwa' means 'hello there', but when answering the phone they say 'mushi mushi'. While in Italian, 'Ciao' means 'hello there', but on phone they say 'Pronto' which means 'I'm ready to speak to you now'.
3. Intersemiotic translation or transmutation, is interpreting verbal signs by other signs from non-verbal signs system. For example, traffic signals 'red' means 'stop', 'yellow' means 'warns that the signal is about to go red' and 'green' means 'proceed'.

2.1.1.2 Translation Types According to Mode

There is one type of translations according to mode, translating/interpreting (Nida and Taber, 1969 in As-Safi, 2011), Interpreting or translating can be accommodated as a reproduction of the closest equivalent of the SL content in the TL. As-Safi (2011) also points out that interpreting consists in delivering the most accurate, natural equivalent message from source language to the target language.

In interpreting or translating, stand at least four common requirements for a competent translator, first mastery or proficiency means that the translators need to have a good grasp over the language in SL or TL so they will not make mistranslation. Moreover, mastery of the language, another important factor is comprehensive knowledge of the cultures. Similar to proficiency, knowledge in the cultures also needed to deliver the message from SL to TL and make the message can be accepted easily.

The third factor is familiarity with the topic, after having a good grasp of the language and the cultures translators also need to be familiar with the topic they translated. For example, if the topic of the SL is politic then the translators should be familiar with politic too, so they can make the reader understand. The last factor is having a considerable vocabulary. In translation, it is important to have many vocabularies, so the translators will not get confused in translating.

Despite standing as two different types of translation, there is still a similar point between code and mode translation types. That is the translators needed to

have mastery or proficiency of SL and TL. Whether it is interpreting signs in code or reproducing the closest equivalent of SL in TL, they all need adequate knowledge in both source and target language so as can produce a corresponding translation.

2.2 Untranslatability

Untranslatability is a property of a text in one language that has no equivalent text in another language. Untranslatability often occurs when the exact equivalence meaning is required than comparative equivalence (Nida and Taber, 1969, in Regmi, et al, 2010). It means the exact or literal meaning is required and cannot be replaced by figurative language or other ways. Untranslatability is important to be known because in translation it is best to translate something as natural as possible to convey the message in SL into TL.

Catford (1965) classifies untranslatability into two groups: linguistic and cultural untranslatability (p.98-99).

a. Linguistic untranslatability

This refers to difficulties in the translation that comes from the gap between the source language and target language for example in translating ambiguity. Linguistic untranslatability transpires in a situation where the linguistic elements of the source text cannot be replaced sufficiently in structural, linear, functional or semantic terms (meaning and interpretation of word) in consequences of lack of denotation (literal meaning) or connotation (the idea or feeling a word invokes).

b. Cultural untranslatability

Cultural untranslatability refers to the difficulties in translation that originated from the source culture and target culture. It particularly indicates the situation in which a certain cultural term in the source text does not find ample translation in the target text. For example food, like in India, there is food named 'thosai' in English it becomes 'Indian pancake'. However, the cultural representation of 'Indian pancake' to English speakers is something 'that is soft and tastes like flour' but for Indian 'thosai' is not soft and taste slightly sour.

2.3 Equivalence in Translation

Equivalence in translation is a synonym or sameness based on lexical universals and cultural overlaps (As-Safi, 1996). Lexical or linguistic universal is a pattern that occurs systematically across natural languages, in examples, nouns, verbs, consonants, and vowel. While cultural overlaps refer to identical part of different societies having some similarities in the natural environment.

Koller (1979, in Baker, 2009) points out two typologies of equivalence. The first is referential equivalence when the words in SL and TL have the same effect on readers. The second is connotative equivalence when the SL and TL words are expected to trigger similar associations in the minds of a native speaker of both languages.

On the word level, according to Hann (1992, in As-Safi, 2011) the relationship of equivalence is divided into five:

1. One-to-one equivalence where there is a single expression in TL for a single expression of SL (p.68)
2. One-to-part-of-one equivalence, wherein a TL expression covers part of the concept designated by a single SL expression as in the equivalence of the concept *zakat* into English as alms or charity which reveals part, but not the whole concept which denotes a regular, obligatory charity or more elaborately a certain fixed proportion of the wealth (2.5%) of every Muslim to be paid yearly. (p.68)
3. One-to-many equivalence wherein more than one TL expression for a single SL expression as in the English words of kinship, i.e. uncle which denotes paternal or maternal uncle, spouse for either husband or wife. (p.68)
4. Many-to-one, wherein more than one TL lexical item for a single SL expression or lexical item, which reverses the above type. (p.68)
5. Nil or zero equivalence, wherein there is no TL expression for an SL expression, such as the word *ijtihad* or *mujtahid* and *qiyas* and many other Islamic concepts which have no equivalence in English. (p.69)

We can see that equivalence in translation is not only about finding an equal meaning but also paying attention to linguistic, features and concept that needed to be conveyed.

2.4 Translation Strategies

Translation strategy is the way the translator solve a problem they encountered in translating the text. In song translation strategy, there are strategies proposed by previous research to help the translator produce a good translation. Three of them are Franzon (2008), Lefevre (1992) and Åkerström (2010).

2.4.1 Franzon's Strategy

Franzon (2008), classifies five choices in translating song, which are leaving the song untranslated, translating the lyrics but not taking the music into account, writing new lyrics to the original music with no overt relation to the original lyrics, translating the lyrics and adapting the music accordingly sometimes to the extent that a brand new composition is necessary and adapting the translation to the original music (p. 376).

2.4.1.1 Leaving the song untranslated

Leaving the song untranslated is when the translator chose to left the lyrics in its source language. The reason for non-translation is the lyrics are not relevant to the rest of narrative (for example songs sung on the soundtrack as part of the background music in films are regularly not subtitled), or leaving the original lyrics enhances authenticity. For example in the song *Heavy rotation* from JKT48 that adapted from AKB48, the lyrics 'I want you' is left untranslated.

2.4.1.2 Translating the lyrics but not taking the music into account

A translator may translate the lyrics as if it just another piece of source text, this especially happen when the listener are assumed to be aware of the original song. For examples like the Google translate of the lyrics from *All of me* by Codaline, ‘what would I do without your smart mouth?’ become ‘apa yang bisa kulakukan tanpa mulut cerdas mu?’ which literally correct but cannot be sung.

2.4.1.3 Writing new lyrics to the original music

This strategy used when the translator prioritized the music more than the lyrics. This would be the case when the music is the most important part of the package. A totally rewritten set of lyrics in a target language may contain only a single word, phrase, image or dramatic element taken from source lyrics. The original lyrics and singing performance may influence the translator’s impression of the melody and thus produce new lyrics, using figurative language also included in this strategy. For example, the lyrics from *Mantan terindah* by Raisa, ‘engkau disana aku disini’ become ‘thousand miles away between the oceans’.

2.4.1.4 Translating the lyrics and adapting the music accordingly

The music may be changed if the lyrics are deemed more important than the music but the song still has to be sung. In general, the translator translated the lyrics line-by-line and slightly modified the melody so it will resemble the original song. The examples product of this strategy is the sound track of cartoon like *Doraemon* or *Sinchan*.

2.4.1.5 Adapting the translation to the original music

This strategy is used when the music may not be changed, either it is difficult to change or the contract does not allow the translator to do so. If the music must be performed as the original song, the translator must modify the lyrics, by using approximation, or by deleting and adding to the content of the source lyrics. The translation must fit the music and situation in which it will be performed, even while trying to approximate the source text as much as possible. In this case, translator translate the source song while still retain closest translation of the literal meaning in the target songs. For instance, the lyrics from *Dari mata* by Jaz ‘saat pertama kali ku lihatmu’ become ‘When I saw you in the first time’.

2.4.2 Åkerström’s Framework

In addition, the Franzone’s strategy mentioned before, Åkerström (2010) divides translation strategies into non-strategic and strategic translation strategies.

2.4.2.1 Non-Strategic Strategies

Non-strategic translation strategies proposed by Åkerström (2010) is divided into two categories namely word count and syllables vs. words (p.13-15). Word count strategy is a comparison of the number of words in the source language and the target language of the song lyrics while the strategy of syllables vs. words is a strategy comparing the number of syllables in SL and TL. From this strategy, we can see whether the TL has the same number of syllables as TL or not.

2.4.1.2 Strategic Translations Strategies

Strategic translation strategies refer to the way translator use to overcome the challenges in translating lyrics. There are eight strategies belong to this category; word-for-word translation, addition of words, omission of words, use of metaphors, use of rhymes, reorganization of words and lines of text, use of paraphrases, and use of English words in translation (p.16-27).

A. Word-for-word Translations

As the name stated, this strategy means that the translators translate the SL exactly word-for-word. To know if this strategy is used or not, we can compare the SL and TL word by word. For example, 'tolong bantu aku' if translated using this strategy it becomes 'please help me'.

B. Addition of Words

Addition of words is a strategy when the translator provides extra information in TL, but that information does not exist in the SL, for example, the word 'run fast!' when translated using this strategy will become 'berlarilah yang kencang!'.

C. Omission of Words

The omission of words is where the translator eliminate or erase any relevant information from the source language in the target language.

D. Use of Metaphors

Metaphor is when something is expressed in the format of a picture. It also described as an expression which describes a person or object in a literary way by

referring to something that has similar characteristics to the object or person described. For example, 'eve of life' is a metaphor for 'old age'.

E. Use of Rhymes

Use of rhymes strategy is also known as a strategy in which the translators repeat the sound ending between a line with another line with a similar sound like 'a-a-a-a' or 'a-b-a-b'.

F. Reorganization of Words and Lines of Text

Reorganization is a case where words in a line of text in SL are not placed in the same spot in the TL.

G. Uses of Paraphrases

Paraphrase strategy is a strategy when the translators choose to maintain the central meaning of SL to the closest meaning in TL at the expense of changing their forms.

H. Use of English Words in Translation

As the name stated, the use of English words in translation is when the word in English source language is being kept as it is in the translated version. This might happen when the word is something that better left untranslated or the translator cannot find the meaning of the word in the TL.

2.4.3 Lefevere's Strategy

Lefevere (1992, in Bassnett, 2002) proposes seven strategies used for translating poems that have similar characteristics as songs, those strategies are; phonemic translation, literal translation, metrical translation, poetry into prose translation, rhymed translation, blank verse translation, and interpretation (p. 87).

2.4.3.1 Phonemic translation

Phonemic translation is a strategy where the translator attempts to reproduce sound in the source language in the target language by producing an adequate paraphrase of the sense. This strategy generally applied for translating onomatopoeia, word that phonetically mimics the sound it describes for example, animals sound, sound of someone drinking, explosion sound, etc. Further can be seen from the example below:

Table 2.4.3.1 Phonemic translation

Source language (Indonesian)	Target language (English)
a) <i>Tik tik tik</i>	a) Tik tik tik
b) <i>Bunyi hujan di atas genting</i>	b) Raindrops fall down on the roof tiles

From the example, it can be seen the word 'tik tik tik' is onomatopoeia that cannot be translated, so the translator maintained the original sound in the target language.

2.4.3.2 Literal translation

In literal translation, the translator focuses on word-for-word translation. It means the translator use the exact literal meaning when translating the text. However, this strategy often produces unnatural translation, see the following example:

Table 2.4.3.2 Literal translation

Source language (English)	Target language (Indonesian)
a) <u>Dear pain</u> , oh it's been a long time	a) <i>Sakit sayang</i> , sudah sangat lama
b) Remember when you were holding me tied	b) <i>Ingat saat kau memelukku erat</i>

In this example, the translator use literal translation to certain word in SL. It can be seen from the lyric 'dear pain' in the source language that translated into 'sakit sayang' and makes the translation sound unnatural.

2.4.3.3 Metrical translation

Metrical translation is a strategy where the translator maintains the meter and the number of syllables from the original language into the target language. This strategy used by translator to translate a source lyric into an unrhymed version in the target lyrics, but the number of the syllables must be equal to the original lyrics. See this illustration:

Table 2.4.3.3 Metrical translation

Source language (Indonesian)	Target language (English)
a) <i>Pelangi / Pelangi</i> (6 syllables)	a) Oh rainbow / Oh rainbow (6 syllables)

This example shows that the translator preserve the number of syllables between the original and target language.

2.4.3.4 Poetry into prose translation

In this strategy, the translator transfers the lyrics of the original language to the target language into prose. After applied this strategy, the meaning of the original lyrics will still be conveyed to the audience, however this strategy can make the aesthetic of the original lyric disappeared. Here is the example given:

Table 2.4.3.4 Poetry into prose translation

Source language (English)	Target language (Indonesian)
a) But if you loved me (a)	a) <i>Tapi mengapa</i>
b) Why'd you leave me? (a)	b) <i>Kau tinggalkan?</i>

In this example, the original lyrics are rhymed a-a, but in the target version the rhyme is gone. The translator translates the lyrics without taking the aesthetic into consideration.

2.4.3.5 Rhymed translation

Rhymed translation focuses on two aspect, meter and rhyme. This strategy is similar with metrical translation, in which it tries to preserve the number of syllables the same between SL and TL while at the same time maintain the rhyme. See the following example:

Table 2.4.3.5 Rhymed translation

Source language (Indonesian)	Target language (English)
a) <i>Matamu melemahkanku</i> (8 syllables, rhymed a)	a) Your eyes weaken me from the first time (8 syllables, rhymed a)
b) <i>Saat pertama kali ku lihatmu</i> (8 syllables, rhymed a)	b) When I saw you in the first time (8 syllables, rhymed a)

This example shows that the translator preserves both the rhyme and syllables from the original language in the target language.

2.4.3.6 Blank verse translation

Blank verse translation is an unrhymed translation. In this strategy the translator puts aside the rhyme of the original and maintains its structure when translating. The difference of this strategy from literal translation is this strategy does not ignore the meaning of the text, or in other word the translator does not translate the text by the exact literal meaning. Here is example given:

Table 2.4.3.6 Blank verse translation

Source language (English)	Target language (Indonesian)
a) All I want is nothing more (a)	a) <i>Mauku sudah sirna</i>
b) <u>To hear you knock at my door</u> (a)	b) <i>Selain adanya kamu</i>

From the example we can see that the translator does not follow the rhyme in the original version, but it still has the same meaning and sound natural.

2.4.3.7 Interpretation

In this strategy, the substance of the source text is retained but the form is changed. This means the translator produces different version of the original lyric based on their interpretation. See this illustration:

Source language (English)	Target language (Indonesian)
a) That ripples through your clothes	a) <i>Oleh desiranmu</i>
b) It's closer than your shadow	b) <i>Membelai tubuh itu</i>

In 'it's closer than your shadow' should translated as 'lebih dekat dari bayanganmu' but it becomes 'membelai tubuh itu', it can be seen that the translator maintains the substance from the original lyric by expressing 'closeness' but translate the lyric by their own interpretation,

For the purpose of this current study, the theory of Franzon (2008) was used because the researcher want to know what is the trend of the strategy used in translating song by English Language Education Department Student, as the other strategy investigate the lyrics deeper.

